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## ACCESSIONS AND NOTES

**ANOTHER GORHAM PORRINGER.** The April BULLETIN recorded the loan to the Museum of a porringer of the Revolution, owned by Nathaniel Gorham, made by Josiah Austin, one of the famous silversmiths of the Colonial period, who was born at Charlestown in 1719 and died there in 1780. Shortly after the publication of this BULLETIN our President received a letter from Mrs. Theodore Roosevelt, suggesting that this porringer might be "lonely" without its mate, a porringer made by William Moulton and owned by Nathaniel Gorham, which was in her possession and which she had intended to hand down to her son Quentin, who made the supreme sacrifice in the great war. The Museum gladly accepted Mrs. Roosevelt's thoughtful gift and it has been received, with its pedigree, which is as follows:

Nathaniel Gorham	m	Mary Soley
		1761
Elizabeth Gorham	m	John Leighton
Elizabeth Leighton	m	Benjamin Lee
		1797
Emily Lee	m	Daniel Tyler
		1832
Gertrude Elizabeth	m	Charles Carow
Tyler		1859
Edith Kermit Carow	m	Theodore Roose-
		1886
Quentin Roosevelt		velt

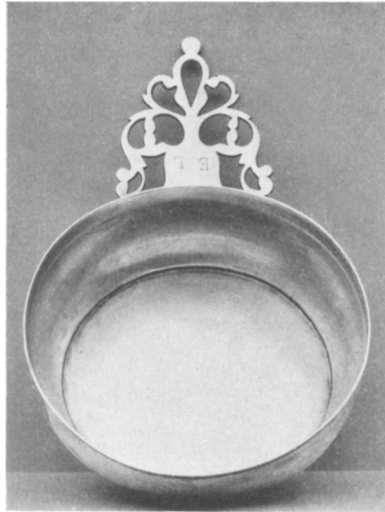
The initials on the porringer<sup>1</sup> are those of Elizabeth Leighton. Mrs. Roosevelt sent the porringer with a letter which, though

<sup>1</sup>Shown on the second floor in Gallery 22.

personal, is so expressive of the sentiment with which the gift has been made and received that we reproduce it:

"I am deeply gratified that space is found for Quentin's porringer within the walls where he passed so many happy hours of his short and happy life. As country people say, I could not 'feel to' have it elsewhere.

"The portrait of Elizabeth Leighton, its first owner, hangs here. She is prim and childish in her stiff bodice and full skirts. A parrot perches on a Lilliputian tree at her elbow. She died as Madam Lee, stately and full of years, in Norwich, Connecticut, and there her memory still lived but a few years since, though all her descendants had gone."



MOULTON PORRINGER  
GIFT OF MRS. THEODORE ROOSEVELT

A "DERSCHAU" IN THE DEPARTMENT OF PRINTS. Among the Museum acquisitions

for the Department of Prints during the last spring was a nice copy of the book known familiarly as "Derschau," the French portion of the title of which reads as follows: "Gravures en Bois des Anciens Maitres Allemands tirées des planches originales recueillies par Jean Albert de Derschau, Publiées avec un Discours sur la Nature et l'Histoire de la Gravure en Bois par Rodolphe Zacharie Becker. A Gotha en Saxe, chez l'éditeur, 1808." In his introduction Becker tells how he got the collection of blocks formed by von Derschau, a retired captain in the Prussian army, and how the latter had made the collection. Von Derschau, who lived at Nuremberg, had discovered "about thirty years ago," in the storeroom of an ancient family of

that city, a chest containing several hundred old wood blocks which had formed part of the estate of Dürer's friend Wilibald Pirckheimer. "A rapid glance convinced our connoisseur that here was a treasure worthy to be preserved from the destruction with which it was menaced by time and worms. He acquired it and during the thirty years which he consecrated to the Muses and to the voyages which he so frequently made he continued to augment it by every thing which he found worthy of it." Unhappily, like other collectors whose appetites are greater than their knowledge, von Derschau got a good many "old blocks" which were possibly not so old as he thought, some of them probably no older than he was, but in that great period little things like that were after all of small moment—since among his things were many of the most absolute authenticity and the highest importance. Not only were there false primitive blocks, like the celebrated and amusing one of the cat, but blocks from which had been actually printed original woodcuts by such masters as Dürer, Schüpfelin, Burgkmair, and Altdorfer, not to mention any of the lesser men whose hands are recognizable in the book. And so Becker, having acquired von Derschau's collection, selected a group of the blocks, good, bad, and indifferent, and, printing them up with a care really most remarkable in a German of his period, gave them to the public under the bilingual title half of which is quoted above. It is hardly a pocket book, as some of the plates, which are all on stout paper, are no less than 29 by 42 inches in size, but it is nevertheless



PORTRAIT OF ELIZABETH LEIGHTON  
ORIGINAL OWNER OF THE ROOSEVELT PORRINGER

an extremely interesting one, so interesting in fact that by far the greater number of copies have been broken up by (and especially for) amateurs of old prints, who through its kindly intervention and the apposite use of a little liquid stain have frequently been enabled to acquire very valuable and very rare woodcuts with which otherwise they would never have become intimately acquainted.

Now and for many years past the whole Becker-Derschau collection of blocks has been one of the great treasures of the Berlin Kupferstich Kabinett, where it has amused several generations of "art-scientists." It is to be hoped that some day the custodians of that great collection will see their way clear to issue a complete set of impressions from all the blocks it contains. In the meantime we must content ourselves with those published by Becker, thankful if and when we know them for what they really are.

AMERICAN SILVER. Judge A. T. Clearwater has added to his collection of early American silver and lent to the Museum an unusual coffee-pot made by John Vernon, a prominent New York silversmith, working there in 1789. It is thirteen inches high, and weighs fifty-four ounces Troy. The only decoration consists of reeding around the base and moulding around the top. Upon one side is handsomely engraved the cipher A. M. B., upon the other the monogram M. E. Its size, the simplicity and elegance of its design, and the absence of ornamentation immediately create the impression that it is a noble piece of silver

worthy of the occasion for which it was made, as a wedding present for a member of a distinguished Philadelphia family.

The Vernons were one of the remarkable families of the Colonies. Samuel Vernon was a noted silversmith of Rhode Island, living with his son in a fine old Colonial mansion still standing at the corner of Mary and Clarke Streets in Newport. Built in 1758 and first occupied by Metcalf

important pieces. It is of the best quality silver."

This coffee-pot bears Vernon's patriotic mark as described in his advertisement, and is exhibited with Judge Clearwater's collection in Gallery 22.

COLUMBIA SUMMER SCHOOL VISITS. This is the thirteenth consecutive season when the students in the Columbia Univer-



SILVER COFFEE-POT  
MADE BY JOHN VERNON

Bowler, a wealthy merchant, this house was sold in 1773 to William, the youngest son of Samuel the silversmith. An older son was a Tory, who because of his sympathy with the Loyalists was banished from Newport in 1776. Samuel's other sons, however, were ardent patriots. It is possible that the disloyalty of Thomas Vernon to the patriot cause led John Vernon, the New York silversmith, to include in his advertisement the following quaint sentence:—

"Mr. Vernon's plate may be known from English plate in that it has his initials I. V., and an American eagle's head instead of the British Lion, stamped upon all

sity Summer Session have made scheduled visits to the Museum. On July 13 and 17, about two hundred and twenty-five students saw parts of the Museum under the escort of Museum staff members. Perhaps a safe comparison may be drawn between these latest visits and the earliest ones in the greater interest now displayed in the household arts, furniture, etc., and in Oriental art, while paintings still prove the attraction for large numbers.

These special appointments do not by any means represent the entire use of the Museum by the Columbia Summer Session personnel. Classes in the history of art and in design come to the Museum as a

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matter of course, to study the collections, without which they feel their knowledge would not be complete. For pleasure also, groups of students browse over the galleries in their leisure hours.

A NOTE TO MUSEUM MEMBERS. In the desire to increase the funds of the Museum for administration purposes, an active campaign to enlarge the membership with its attendant dues was inaugurated in 1915. Since that time, seven years, 13,727 new members have been added. Through death

and resignation, the loss during that period has been 6,175. The total membership today is 10,741.

When one considers the population of New York, about 6,000,000 people, it would seem as if the membership should exceed the present total by many thousands. In the hope that our members will lend their assistance by nominating friends for one of the various grades of membership in the Museum, this need and their power to aid in meeting it are called to their attention.

## LIST OF ACCESSIONS AND LOANS

JULY, 1922

CLASS	OBJECT	SOURCE
ANTIQUITIES-EGYPTIAN (Egyptian Jewelry Room) (Tenth Egyptian Room)	Lotiform goblet, alabaster, inscribed with names of King Akhenaton and Queen Nefertiti, XVIII dyn.; green faience vase, inscribed with names of Akhenaton, XVIII dyn.; ivory figurines (2), XVIII dyn.; pair of limestone shawabtis of Khamwast and his wife, XVIII dyn.; gold signet ring of King Tutankhamon, XVIII dyn.; heart scarab, limestone, XVIII byn.	Gift of Edward S. Harkness.
(Egyptian Jewelry Room)		
CERAMICS..... (Wing H, Room 15)	Pitcher, chocolate pot, sugar bowl, cups (4), teapot, tea caddy, bowls (2), creamer, caster, cup and saucer, English, XVIII cent.	Gift of Mrs. George D. Pratt.
METALWORK.....	*Pair of brass andirons, American, abt. 1800.	Purchase.
PAINTINGS.....	*River Scene with Cattle, by Salomon van Ruysdael, Dutch (1600-1670)....	Gift of Mrs. Benjamin Knower.
SCULPTURE.....	*Nō mask, Japanese, XVIII cent.	Purchase.
TEXTILES.....	*Panels and fragments of hangings (19), Coptic, IV-VI cent.	Gift of Arthur S. Vernay.
PAINTINGS.....	*Portrait of a Man in Armor, Italian, abt. 1600.	Lent by C. O. von Kienbusch.

\*Not yet placed on exhibition.